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Chapman University Wind Symphony

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 **CHAPMAN** | COLLEGE OF
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Chapman University Wind Symphony

April 11, 2014

Christopher Nicholas, MUSIC DIRECTOR & CONDUCTOR



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
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music

2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang
Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko
Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra

Peter Atherton, Artistic Director

Carol Neblett & David Alt, Associate Directors

Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and
Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The
Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

presents the

Chapman University Wind Symphony

20th Season

Dr. Christopher J. Nicholas
Music Director & Conductor

April 11, 2014 ■ 7:30 P.M.
Chapman Auditorium, Memorial Hall



COLLEGE OF PERFORMING ARTS

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Program

Symphony No. 1, *The Lord of the Rings*
I. Gandalf "The Wizard"

Johan de Meij
(b. 1953)

*Armenian Dances

- I. Tzirani Tzar
- II. Gakavi Yerk
- III. Hoy, Nazan Eem
- IV. Alagyaz
- V. Gna, Gna

Alfred Reed
(1921 – 2005)

~ Intermission ~

*Jocuri Poporale Românești (Romanian Folk Dances)

- I. Jocuri enm Bata
- II. Braul
- III. Pe Loc
- IV. Buciumeana
- V. Poarga Romanesca
- VI. Maruntelul

Béla Bartók/Goto
(1881 – 1945)

Blue Shades

Frank Ticheli
(b. 1958)

The Pines of Rome

IV. Pines of the Appian Way

Ottorino Respighi /Duker
(1879 – 1936)

*all movements will be performed *attacca*, without pause

About the Conductor

Christopher J. Nicholas, D.M.A.

Conductor, Chapman University Wind Symphony

Director of Bands, Director of Woodwind & Brass Studies

Dr. Christopher Nicholas is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming, Grinnell College, and Kirkwood College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA).

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship.

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America. Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the *Societe Musicale D'Alaquas* in Valencia, Spain, and was recently named principal guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the *Sistema de Coros, Bandas, Y Orquestas* of Guatemala. He also currently performs with and serves on the teaching faculty of the *Opera Maya* summer opera festival, based in Tulum, Mexico.

Dr. Nicholas is active as a clinician and adjudicator in the United States and abroad, and his articles have appeared in the National Band Association Journal, School Band and Orchestra Journal, Wyoming Music Educators Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. In addition, Dr. Nicholas will serve as a contributing author in the upcoming GIA publication "Teaching Music Through Performance in Band," Vol. 10. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.

Program Notes

Symphony No. I, *The Lord of the Rings*, I. *Gandalf* (1988)

Johan de Meij studied both trombone and conducting at the Royal Conservatory at The Hague. He has composed arrangements of film scores, symphonic transcriptions, and original compositions. *The Lord of the Rings* is Johan de Meij's first composition for wind symphony and is made up of five separate movements based on the book trilogy of the same name by J.R.R. Tolkien. *The Lord of the Rings* symphony won the Sudler Composition award in 1989 and an award from the Dutch Composers Fund. The first movement, *Gandalf*, portrays the wise wizard of the trilogy. One should listen for the Gandalf motive, recognizable by its noble and stately characteristics. Later in the piece the composer notes that "the sudden allegro vivace [a very fast tempo] is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse 'Shadowfax'" (de Meij).

Armenian Dances (1972)

Gomidas Vartabed (1869-1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the Prelate of the region to select the orphan, Soghomon, at the age of eleven, to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an *Apegha* (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896-1899 to Berlin, where he studied at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the Conservatory and the University, receiving his Ph.D. in Musicology; his dissertation topic was *Kurdish Music*.

Gomidas was a founding member of the International Music Society (1899-1912), for which he read important papers on Armenian neumatic notation, the structure of Armenian sacred melodies and folk melodies. At the age of forty-six, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks, in April, 1915, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities which he had witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people, and to the world's ethnic music, is invaluable, and his major contribution lies in preserving so many centuries-old melodies from obscurity, or oblivion.

Armenian Dances is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or

Program Notes

unaccompanied chorus. In order of their appearance in the score, they are : *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaž* and *Gna, Gna* (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. *The Partridge's Song* is an original song by Gomidas...It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge. *Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaž* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment...It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Go, Go* is a humorous, light-textured tune...Its repeated note pattern musically depicts the expression of laughter.

This work was commissioned by Dr. Harry Begian and premiered by him with the University of Illinois Symphonic Band in 1973.

-Notes by Dr. Violet Vagramian

Jocuri Poporale Românești (Romanian Folk Dances) (1915)

Béla Bartók was born in the Hungarian town of Nagyszentmiklós (now part of Romania). His first musical training came from his mother and father, but later, in 1899, he began studying at the Royal Academy of Music in Budapest. Bartók had a large interest in Hungarian and Romanian folk music and is known as one of the first in the field of ethnomusicology, systematically collecting songs from trips to Hungary and other Eastern European countries with one of his peers, Zoltán Kodály. In 1906 they published their first volume of songs collected from Hungary. According to one source, "during his lifetime Bartók collected and classified more than 14,000 folks melodies of Hungarian, Slovak, Rumanian, Croatian, Turkish, Bulgarian, and North African origin" (Booker). His *Jocuri Poporale Romanesti*, or *Romanian Folk Dances*, is an example of this dedication to preserving traditional songs of Eastern Europe. These dances were originally written for piano, but he arranged it for small orchestra; they are Bartók's interpretation of the traditional Romanian folk songs he heard during his travels. There are six dances in total: *Jocul cu bâta* (*Stick Dance*), *Brâul* (*Sash Dance*), *Pe loc* (*In One Spot*), *Buciumeana* (*Horn Dance*), *Poarga Româneasca* (*Rumanian Polka*), and *Măruntel* (*Fast Dance*). All of the dances differ greatly in character, but each share the melodies and rhythms of traditional Romanian dances.

Program Notes

Blue Shades (1997)

A Texas native, Frank Ticheli earned his Bachelor of Music in Composition from Southern Methodist University, and his Master's and Doctoral degrees in Composition from the University of Michigan. He was an Assistant Professor of music at Trinity University in San Antonio, Texas, and served on the Board of Directors of the Texas Composers Forum. Ticheli was the composer-in-residence with our own Pacific Symphony Orchestra from 1991 to 1998, and is currently a Professor of Composition at the University of Southern California.

Ticheli has always had a love for traditional jazz music, but felt that whenever he wrote purely jazz pieces, his own compositional voice was lost.

This piece, *Blue Shades*, is his opportunity to write a piece that contains the jazz elements he loves, while letting him express his own compositional ideas. The piece does not contain a single 12-bar blues progression, as is traditional, but uses blues harmonies, rhythms, and melodies to create the "blues" feeling. Ticheli himself mentions some things to listen for: "At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of 'wailing' brass chords recalling the train whistle effects commonly used during that era." (Ticheli)

The Pines of Rome, IV. *Pines of the Appian Way* (1924)

Ottorino Respighi was born in Italy and was taught both piano and violin by his father; he holds diplomas in both violin and composition. One musicologist explains that Respighi's "works composed in the 1920s reflected both Respighi's fascination with early music and his desire to translate visual sensations into music" (Minderovic). *The Pines of Rome* is the second out of three Roman programmatic tone poems that Respighi composed and is his most notable composition. Each of the movements of the work focuses on pine trees in different locations of the Roman Empire throughout the day.

The Pines of the Appian Way is the fourth and final movement of the work and portrays one of the earliest Roman roads, the Appian Way, at dawn during the sunrise. In this movement, listen for a Roman army approaching that is represented by trumpets that show triumph. One should also notice the effect of an organ as it plays a pedal tone, a long held note in the bass; this creates an illusion of marching soldiers.

Program Notes

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Program notes written by:
Allison Burr '15, Bachelor of Arts in Music (De Meij, Respighi)
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Dr. Violet Vagramian, Assistant Professor of Music, Florida International University (Reed)

Chapman University Wind Symphony

Christopher J. Nicholas, *Music Director & Conductor*

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		Brietta Greger •🎵
<i>Flute</i>	<i>French Horn</i>	Katie Eikam
Josh Robertson •	Matthew Bond •	Cole Castorina
Karen Yu	Robert Loustaunau	
	Alvin Ly	<i>Piano</i>
<i>Oboe</i>	Lily Homma	Rachel Danielson
Bernadette Avilla •		
Cynthia Navarette	<i>Trumpet</i>	<i>Cello</i>
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	Moo-Bin Lee •	
<i>Alto Saxophone</i>	Kyle Smith 🎵	Robert Loustaunau
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Sincerely,

Dale A. Merrill, Dean

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